



THE CADENCE

"The Last Thing in Music"

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THE CADENCE

(THE LAST THING IN MUSIC)

A Quarterly

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Editors of Cadence:

Your Board of Editors has made some noteworthy contributions during the year. I wish particularly to congratulate you on the present issue devoted to placement of the graduates in the Music Supervisors' course, and I am sure that your efforts will be most helpful.

William R. Straughn.

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PUTTING THE U.S. IN MUSIC

Putting the U. S. in mUSIC—such should be the slogan of every music supervisor! And why not? If the standard of music in this great country of ours is ever to rise to the supreme heights of other nations, it shall be accomplished through the work of the music supervisor.

The music supervisor through his contact with the younger generation is one of the most influential factors in the development of music. This can be more plainly comprehended if one stops to consider the fact that the music supervisor, in dealing with the younger generation, is at the same time dealing with the adults of tomorrow—the leaders of the future. It is becoming more and more evident to us that the music supervisor in his teaching of the young child is without doubt contributing more towards the advancement of good music than the renowned and high salaried concert artist in his appearances which are usually before an audience of adults, three fourths of whom lack the background so necessary for the appreciation of such concerts.

Consider for one moment the impression registered upon an individual who has no knowledge of music form, historical development, or any other characteristic other than its aesthetic value, when he hears for the first time Beethoven's "Ninth Symphony" or Handel's "Messiah". Perhaps we could liken the effect to that made upon the young child who, upon viewing a large ocean liner for the first time, remarked, "Aw that's nothing—my little play-boat has a prettier smoke-stack than that."

It is said that the standard of music in Europe is very high. No doubt the reason for this is the fact that the children of European countries hear the highest type of music from the time they are old enough to listen. It is nothing unusual to hear a European peasant humming or whistling tunes from the operas as he is occupied with his work. He doesn't sit through a concert of operatic music without feeling his emotions stirred. He appreciates it! He is not the type to feel bored because he doesn't find any "popular music" on the program. What is the chief factor in bringing about this situation? Better musicians in Europe? No! People of higher intelligence? No! What then? None other than the development of CHILD APPRECIATION for good music.

In our own country the standard of music in the schools is unquestionably becoming higher each year. Upon hearing a high school musical program we cannot help but notice the select type of music now being used. Sometimes we even question the ability of such a young organization as a school orchestra or band to interpret difficult forms of music—but we question this ability no longer when we hear them render such selections artistically and intelligently. Gone are the days when the chief aim and ambition of the high school band was to "rip off" a "real snappy march". We need only to refer to the state and national contest numbers to realize the significance of this great evolution. The development is just as remarkable in the orchestral and vocal fields."

Why go further into detail? The situation is right before us. The ball has started rolling! Are you, Music Supervisor, going to keep it rolling? Are you going to help put the U. S. in mUSIC? If not, you are failing in your duty! ! !

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DR. PETER W. DYKEMA

As Others See Us

A Discussion of Music Education and Music Educators from the Standpoint of the General Administration.

(By DR. PETER W. DYKEMA, Professor of Music Education, Teachers College, Columbia University.)

The Qualifications of the Music Educator

The newly enriched music program in the schools has made new demands upon the instructors who are to have charge of it. Administrators must therefore, scrutinize carefully the qualifications of music instructors—not only the new ones who are added to the staff but those already in the system. Many of the teachers who for years have been in charge of the music instruction are far less well prepared than the new teachers. Summer session study will do much to keep all teachers in touch with recent developments, and more important, will help keep them open minded and progressive.

It may assist administrators in formulating and maintaining standards for music instructors if we indicate some aspects of the training now provided for teachers and supervisors of music. We may use three large headings in passing upon an applicant's fitness for teaching music: 1. general cultural or educational background; 2. musicianship; 3. specific educational training. We shall take for granted that the teachers whom we are discussing possess in adequate degree those personal qualities of patience, sympathy, altruism, and breeding which make them as acceptable as human beings and that they are companionable, trustworthy, and likeable. These qualities are necessary in any calling that has such large social responsibilities.

1—General Cultural or Educational Background

No teacher can be licensed to teach and to receive public monies in any high school, in almost any grade school, and in a large number of rural schools unless he has had at least two years of normal school or college training. This means that he must be a high school graduate and must have had at least two years of training beyond that. Many schools require an additional year, and the powerful North Central Associations of Colleges and High Schools

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stipulates that no teacher shall be employed in a high school unless he has received a degree from a college or university. Some high schools are now requiring a master's degree for the heads of their departments.

This summary of general educational background which is more and more being required of all teachers in our public school systems including the instructors in art, physical training, domestic science, music, as well as of instructors in the usual academic subjects, has particular significance when one considers the academic training of many excellent musicians. A large number of the professional singers and players now furnishing music for America would be unable to meet the general cultural and educational background requirements stipulated by our school authorities. For those professionals who, due to the decreasing opportunities for their services in their established fields, are inquiring as to how they can qualify for teaching in the public schools; it is frequently a severe blow to learn that because they began to devote themselves to their particular field before they had graduated from the high school they must now go back and do the equivalent of their high school work and then add to that a full college course before the state can pay them to teach in the public schools as regular instructors.

2—Musicianship

The other side of the picture discloses the special preparations which the music teacher must make in actual personal performance of her art. She must be able to sing tunefully and pleasantly so that her demonstration of a phrase of a song in the intermediate grades or in the high school chorus or orchestra or in the theory class shall reinforce the statement of the 16th century poet who said, "It is good for all men to sing." Acceptable piano performance is expected of every type of musician in the public schools whether he or she be the teacher of little children in the kindergarten or the band director in a high school or in any intermediate position. Within the past few years all teachers whether they be in the grades or high school have been required to know a little about all the instruments in the band and orchestra, to be able to play scales and simple melodies on two or three different types, and to have considerable facility in some one of these so that they can ac-

tually be acceptable members of a band or orchestra. In theoretical study there should be knowledge of and facility with the material of music, so that the grammar and structure of the compositions being played or sung or listened to will be understood, so that accompaniments may be written and even improvised to given melodies, and even so that the teacher shall have herself composed and written down compositions of sufficient merit to aid her in providing the music which the children are studying. This creative aspect, moreover, shall apply not only to the writing of notes but to making of simple instruments and the using of the body for appropriate rhythmic embodiment of the structure and mood of a composition. Finally, thru a rich experience of listening, the teacher shall know the great musical literature of the world to such an extent that the compositions to be studied with the children shall already be so familiar to her that she can reinforce them by references to and citations from other important works drawn from her repertory. The music teachers of today are beginning to measure themselves by the professional musician of yesterday and it will not be long before they have an established status as delightful and talented performing musical amateurs. In other words, they will teach for their living but will perform capably both as a part of their teaching and as especially prepared musical citizens.

3—Specific Educational Training

The technic of education has become so specialized that the music teacher must not only have general cultural background and fine musicianship, but she must have had special educational training. The high school graduate who goes to a conservatory and carries on intensive music study is no longer acceptable as a teacher in the public schools unless that conservatory has affiliated with it an educational institution in which there are teacher training specialists. The music teacher must have studied the history of education, the philosophy of education, and the general principles of the methods of instruction as set forth by modern psychology and pedagogy. Then there must have been that special training in the technics of some of the various branches of music. There are now, for example, special methods of teaching vocal music in the primary grades and the intermediate grades, the junior high school, and the senior high school. The conductor of a cappella singing must have

something beyond what the teacher of the rote song in the primary grades considers. Something of the special capabilities of the director of the cathedral boy choir must have been acquired by the teacher who would handle successfully boys' voices in the upper grades and the junior high school. Something of the technic of the community song leader must be at the command of the school director of great assembly singing. Likewise, in the special aspect of appreciation teaching, the capable instructor must have some of the characteristics of an aesthetician, of a minister, a guider of souls, and a trainer of emotional states if he is to make all of his technical knowledge of music function properly in the presentation to young people of the great music of the world. He must have been interested in that laboratory for the treatment of normal people, namely, the study of what music can do with subnormal people. The great field of instrumental instruction naturally is calling for special training. The tremendous waste in instrumental instruction in this country by which the majority of students who study the piano, for instance, never learn to play that instrument acceptably either to themselves or to others, has made an intensive study of the methods of instrumental instruction necessary. Again, the music educators all over the world are more and more indebted to Jacques Dalcroze for calling attention to the significant contribution to music education which his system of eurythmics has made. Many other types and even systems of rhythmic expression which have grown up in recent years, ranging all the way from Isadora Duncan and the aesthetic dancers, to the stage and even vaudeville dancers of today, must also have been considered by the music teacher who would include in her instruction the important rhythmic appeal of music.

These are but sketchy references to some of the aspects which must be considered in the selecting of those finer music teachers who are to guide the children in the wonderful years that are ahead of us; years when music will be recognized not simply as a desirable auxiliary to training but as one of the essential centers and modes of approach to the forming of life and character.

He heard the Angelus from convent towers,
As if a better world conversed with ours.

—Longfellow.

Supervisors and Supervisors



(By Dr. A. T. Belknap, Dean of Instruction, Mansfield State Teachers College, Mansfield, Pa.)

This is not a reminiscent chat on "Supervisors I have known", nor a documented history of American Public School Music. It is a layman's non-technical impressions of certain Music Supervisors and other musicians some of whom he has heard and seen, some of whom he has worked with or under, and some of whom were only fading traditions among elderly folk when he was a boy.

Late eighteenth century and early nineteenth century musical training in New England found its chief field in the church. If tradition may be trusted ordinary folks sang more when alone or at work than now, and their songs were by no means always ecclesiastical. With few amusements and many long and solitary tasks, men and women sang to themselves at their work, without much skill or artistry, innocent of instruction or of science but with personal joy and delight. Church music was another matter. The choirs needed training. Saturday night was the common time for rehearsal. Though a part of the Sabbath as then observed, it was an approved and convenient time for practice. Organs were rare; pianos unknown or taboo; an orchestral instrument or two was used when available but practically everything depended on the voices. Accuracy of pitch and rhythm were important. The old fugue tunes were anything but easy to follow. The demands on the voice were very considerable. The leader set the pitch with his tun-

ing fork and then each singer carried on his part with accuracy and independence. Unless one has seen modern trained singers struggle with such of this old music as survives say in "Father Kemp's Old Folk Songs" one does not appreciate the skill demanded of these older singers nor appreciate either the beauty of the selections with which they worked.

Probably the greatest and one of the last of the old time directors was Lowell Mason, himself a trained musician, and of a newer school, from whose pen have come many of our best hymn tunes; tunes which now have survived his death by much more than half a century. Some of the old time choristers and singing school teachers were scantly trained, but if tradition may be trusted, were careful and accurate musicians, who understood well the simple effects after which they sought and who knew how to train their singers to read accurately and to sing in time and tune. Although their range of musical appreciation may have been much narrower than the emotional interests of their lives, their students were much more independent and accurate than singers of the later generation when the melodeon, and the ubiquitous reed organ, and the occasional piano and pipe organ had given every voice a crutch on which to lean and when also the decay of the old fugue music greatly lightened the demands upon the singers.

When the anti-slavery picnic developed with its great popular out of door crowds, its mass psychology, its popular songs, another type of leader developed, much like the popular singers and song leaders of the Civil War. The simple stately rhythms of Mason's hymns, the intricate harmonies of the older fugue tunes lost themselves in martial airs and melodies. We still sing "Dixie", and "Marching through Georgia" and "Tenting Tonight on the Old Camp Ground" and in imagination can almost reproduce the emotional enthusiasm of a tune which is a memory only to the oldest of living men.

When a similar type of music was needed in the church to give emotional release to the religious life the "Moody and Sankey" songs were born. Mr. Sankey himself, still a memory to many, was the typical leader of this group. They were not teachers of music as had been the older generation but soloists and leaders like the singers of Civil War days. Mr. Sankey lead a great audience seat-

ed behind a desk-height reed organ, pitched low to accommodate the range of his own voice, playing his own accompaniments and at other times, perhaps in the open air without accompaniment, chanted out some one of his favorite simple rhythms. All this popular song movement of the mid-nineteenth century may not be exactly musical supervision of the modern sort, but it furnished a large part of the popular musical education of the Civil War generation.

The earliest supervisors with whose struggles over the younger generation I was personally cognizant were either Singing School Masters improved into supervisors and transplanted from the church choir and evening school into the regular day curriculum or else private vocalists and instrumentalists sometimes a little fearful lest they should sell their artistic heritage for the mess of potage known as a salary. Frankly experimenting and pioneering with little knowledge of the child voice, but frequently with the practical man's keen acquaintance with working methods in pedagogy they kept discipline in their classes and even if they did lean heavily in their instruction on a keyed instrument developed musical taste and appreciation, and satisfied parents and friends that music was a worthwhile school subject. Of this generation a far better trained musician than such as I have just described was Wm. F. Sherwin in the nineteen eighties choral instructor in the New England Conservatory, a natural musician of great gifts, precocious and talented, one of the wittiest men of his generation, rapid in movement, quick in thought, apt in expression, sympathetic in personal relationships. Indeed if tradition and memory may be at all trusted the successful leaders, teachers and supervisors we have been mentioning were like their successors of the present generation men of marked and individual personality, quick, apt and resourceful, optimistic hopeful and kindly, not without a sense of humor and a touch of sentiment, lively, affectionate, rapid in mental action, accurate in scholarship and adaptable in personality.

With the last decade of the 19th century musical taste and interest took a distinctly upward turn. Paderewski came to dazzle even the unmusical with his hair and his manner, and to delight all with his marvelous tone and rhythm. Damrosch began those lecture recitals which have happily persisted into the age of the radio. Orchestral conductors in the larger cities brought to us European

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training and European standards. Musical instruments with every year became more common in American homes, but it was not until our own century that the art of supervision became the subject of serious collegiate training. Private music was long taboo in American Colleges as a credit subject. Where any music was allowed inside academic portals it would be theory of a very theoretic sort.

The current methods for training Music Supervisors are too well known to need comment, four years of High School and four years of College with fundamental cultural work in academic subjects, a liberal amount of psychology and pedagogy, much teaching under supervision, expert acquaintance with one line of practical music, a practical knowledge of voice, a teaching knowledge of band and orchestral instruments, and training in directing band, orchestra or chorus. It is a large order and a heavy burden, but much easier to secure under instruction in school than in an earlier day by the thorny road of private endeavor. As a result the supervisor has been placed on the same academic and social plane as other teachers and he has become a seasoned musician with broad musical and cultural background, and competent to assist and advise his pupils in a genuine professional spirit.



Music and the Classics



(By ALICE H. DOANE, Teacher of Latin and English, Mansfield State Teachers College.)

Music is one of the most primitive of arts, dating back to the dawn of civilization and perhaps even antedating the gift of language which Mercury is said to have bestowed on mortals. Early man, having no other adequate means of expression, found an outlet for his emotions in the rhythmical movement of crude dances. "As he beat the earth with unshackled feet," he accentuated the effect by clapping his hands, striking the ground with sticks, or uttering harsh cries at regular intervals. When he had learned to use more melodiously that most marvellous of musical instruments, the human voice, his tones naturally assumed the same measures as his swaying body and developed into the tribal chant. Later, he contrived other means for producing the rhythmical tones from which he gained increasing satisfaction. From such humble beginnings, has developed the art which has ever been a source of inspiration for the best elements in civilization.

The ancients appreciated this inspirational value of music quite as highly as did those of later periods. According to the legend, Homer himself was a wandering musician. In the Iliad, Achilles "comforts his heart" for the loss of Briseis by the sound of the lyre. In fact, the Iliad is thought to have originated from a collection of legends sung by minstrels. A plastic tribute to the importance of

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music in ancient Greece, especially in Athens, is to be seen in the beautiful Panathenaic frieze, representing a procession of joyous youths singing and dancing to the music of the harp and lyre.

The musical appreciation of the Spartans was doubtless less aesthetic, but hardly less sincere than that of the Athenians. On one occasion when the Spartans asked Athens for military aid, the jealous Athenians sent them only one person, a lame schoolmaster named Tyrtaeus. He, however, proved a more valuable aid than his fellow-countrymen had anticipated; for through his military songs and the trumpet which he invented, the Spartans were led on to victory. The Romans, also, felt their music to be a military asset. Their music, chiefly martial and played upon the straight tuba or on the cornu, an instrument similar to the French horn, was no doubt highly contributory to their military success.

Many witnesses, both Greek and Roman, would gladly speak a favorable word for music. Plato, the Greek philosopher, who lived nearly twenty-five hundred years ago, rehearsed its all embracing beneficence when he said. "Music is a moral law. It gives a soul to the universe, wings to the mind, a charm to sadness, gayety and life to everything else." Horace, a Roman poet of a little later period, referred to the music of the lyre as "a sweet solace of labor", a panacea for life's troubles bestowed upon mortals by the gods.

Not only was music appreciated very widely in those far off days, but it was also an almost universal possession. In ancient banquets, the lyre was passed from one hand to another and each person in turn improvised a song which he sang to his own accompaniment for the entertainment of his fellow guests. Such a practice, if now in vogue, might, I fear, discourage attendance at similar affairs.

Then, too, ancient music was the foundation, one might say, of other branches of learning. Through it, science and mathematics spoke; in it, poetry and drama found a means of expression. Orators even tuned their voices to the pitch of the lyre. Virgil tells us of long-haired Iopas, who sang, to the accompaniment of his golden cithara, the eclipses of the sun, the origin of men and beasts, of "why the wintry sun hastens to dip itself in the ocean and what delay hinders the slow nights." Iopas' long hair was, I take it, an evidence of his musical temperament.

So far, we have traced the beginnings of music in legendary history and have shown the universality of its appeal to ancient nations. Two original source books suggest themselves as likely to furnish interesting material on our topic—Greek and Roman mythology and classic literature.

One of the most precocious of mythical musicians was Mercury who, on the first day of his life, invented the lyre and then in a generous moment presented it to his brother Apollo. He returned his small brother's kindness later by claiming that through his own skill the lyre had been made to respond to song. Although Apollo's attitude toward Mercury might be considered unethical, yet he certainly made good use of Mercury's lyre—so much so that he became the god of music.

On some other occasions, Apollo, the personification of ideal manhood, displayed a very human jealousy. Once upon a time, the Satyr Marsyas dared to challenge Apollo to a musical contest with the instruments in which each excelled, the flute and the lyre. It was agreed that the winner should take from the other not a pound of his flesh, but his skin. First, Marsyas, surrounded by a group of Satyrs, played on the flute which he had invented, a weird plaintive strain; then Apollo struck his lyre in "tones like the melodious thunders of falling waters." Immediately, not only Apollo's backers but Marsyas' friends as well cried out that Apollo had won. The penalty was paid. Alas, no more were the Satyr's sweet sad notes heard through wood and vale.

Associated with Apollo were the Muses who, as soon as they were born, began to sing ravishing strains. Although all the gods resented competition in their particular fields, the Muses, like Apollo and the other deities possessing the traditional musical temperament, were probably a bit more exacting than the unmusical Olympians. Indeed, the Sirens, who had the presumption to enter a musical contest against them, lost their wings as a penalty, and Thamyris the Thracian was made blind. However faulty they may have been, the Muses have made a deep impression on the writers of every age as a symbol for the inspiration back of the best arts.

More than any other perhaps, Orpheus, son of Apollo, stands out as the oldest lyrist. Most of the stories concerning him seem to hold a brief for the power of music. By his skill, he is represented as being able to move trees and rocks, to control wild beasts and

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even to cause iron tears to flow down implacable Pluto's cheek. Only once did his skill fail him, but this failure proved to be his undoing. What a human appeal in the story of Orpheus' attempt to rescue his loved Eurydice from the lower world. "On the verge of light he stood and on Eurydice looked back." She vanished from his sight.

"His wife twice lost, what could he? Whither go?

What chant, what wailing move the Powers of Hell?"

One might add that musicians as well as poets have made use of this theme. It is said that twenty-seven operas have been based on it.

Another musical deity who demands at least a brief notice is mischievous Pan, god of shepherds and of pipers. One story relates how Pan made his pipes from river reeds—all that remained to him after the metamorphosis of his nymph Syrinx. Binding the reeds together with wax, he made a musical instrument which he named after her—Syrinx. Only a year or so ago, a tourist brought back from Sicily some pipes carved by an old shepherd who called them Pan's pipes. . . . Pan is not dead. Perhaps even today "The pipes of Pan to shepherd, couched in the shadows of Menalian pines, is passing sweet."

It would not be fitting to close this discussion without at least a brief comment on the fact that there would probably be no modern drama were it not for the ancient chorus from which it originated. To be sure, the chorus both danced and sang. From the leader of the chorus, or later from the single actor who sang responses to the chorus, developed the elaborate dramatic action associated with a modern play. In the last few years, attempts have been made to revive interest in Greek dramas written over two thousand years ago. The surprising success attending these reproductions is attributed partly to the fact that "Attic drama presents with the vividness of the greatest art an attitude toward life at once so honest and so intelligent that the minds of men must always return to it at the end." One could not easily forget the play, *Oedipus Rex*, which ran some years ago in New York. The chorus consisting of "citizens of Thebes" half-sang or perhaps intoned the weird music to which Sophocles' unforgettable lines are set. The music, while not attractive to modern ears, was at least extremely impressive.

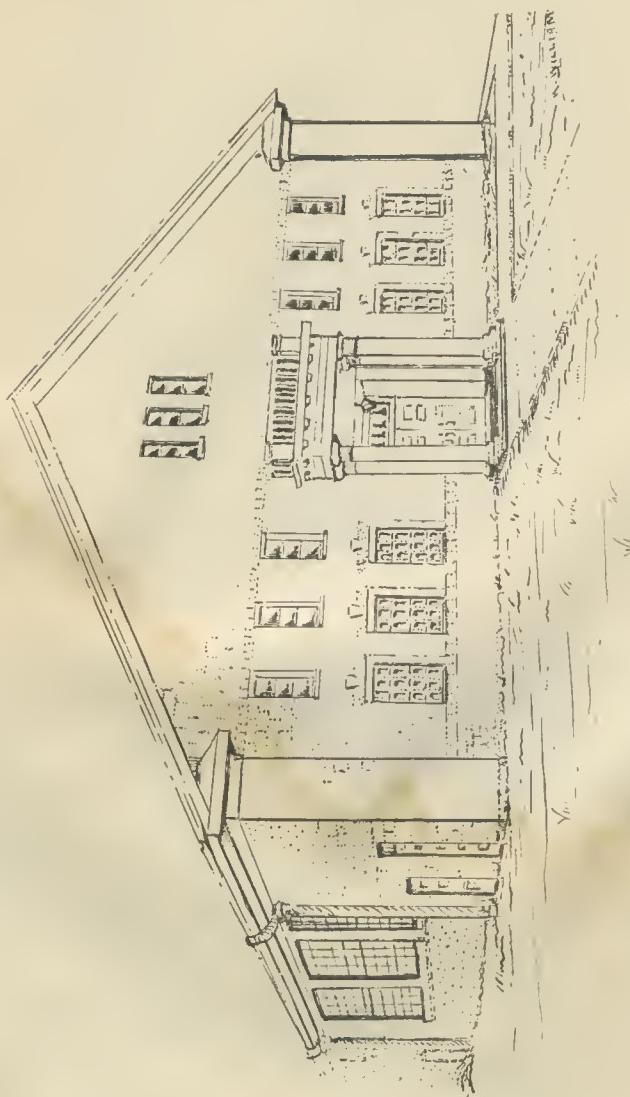
At this point, Cicero's dictum regarding writing is apropos: "To find the beginning of a subject is not difficult; to find the end—

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that is labor, that is work." If it were feasible, one could show by further illustration not only that the ancients loved music, but that modern students who know and love the classics are, or should be, lovers of music. Musical references occur in the lines of almost every author. The Eclogues of Virgil are a particularly fruitful field. We hear the humming of the Hyblaean bees feeding on willow blossoms and the hoarse noise of wood pigeons as the accompaniment to the song which the vine dresser sings from his lofty rock. Virgil represents the good and great in Elysium as singing and dancing a measure to Orpheus' accompaniment on his seven-toned lyre. To read Horace is almost to study ancient musical history—so often does he mention the subject. An exquisite elegaic song is the ode beginning, "Teach me the songs of mourning, Melpomene, to whom Jupiter gave a melodious voice and a skillful use of the lyre."

And so, the classical student comes to realize as he studies that he is reading about life, and that, too, life at its best. Perhaps, he is learning to look at life with a level gaze as did the clear-eyed Athenians. To him, and to his friends the music student, beauty and art in any form have a permanent appeal; for they "belong to the ages."





Senior High Auditorium

The American vs. the French Music Tradition

(By HERBERT E. MANSER, Instructor of French and Psychology,
Mansfield State Teachers College.)

It has not been uncommon within recent years to hear criticisms of the lack of interest in art and music that prevails in this country, both on the part of those who are specialists in those fields and on the part of individuals who have very little knowledge of the problem. Many of these criticisms have been made unjustly because of the failure to take into account the meager opportunities offered, up to the beginning of the twentieth century, to develop the capacity for musical appreciation that we, as a people, possess.

By ignoring this factor and emphasizing our inferiority in the aesthetic arts, American critics have done more harm than good. Their criticisms have been negative and destructive and have led to an attitude of discouragement. How much greater their influence would be, if they were to adopt solely a policy of encouragement and constructive criticism. European criticism, although made in a majority of cases without the least understanding of our economic and educational problems and of the distinctive characteristics of our people, has acted as an incentive to spur us on to greater endeavors in laying the foundation of adequate training. We have accepted that criticism with the right spirit and, with a view to developing the aesthetic side of our nature, we have put into action that energy which has produced the highest forms of economic and industrial development to our present civilization.

It is true that we seek in vain celebrated creative geniuses from among our own people along the lines of art and music and that we are compelled to look to European nations for the finest artistic productions. But we are a young nation still searching for the proper aims and ideals to guide us in our aesthetic development. Musical capacity must be present in our nature, for the American people is but a union of many European nationalities; and in the amalgamation of different bloods that capacity cannot have disappeared. If the older nations of the world possessed it to such a

degree that great works of musical art resulted from it, that same capacity must be present in us; and our greatest task is to provide the necessary motives and opportunities.

The present situation is far from being a desperate one, for the progress we have made as a nation within recent years has been notable. In the latter part of the nineteenth century great music was a luxury and reserved for the elite and only those who lived in great centers of population could satisfy their desire for the pleasure and emotional joy that only music can give. Today through the advances made in education and science those unfortunate conditions have changed and every individual, no matter how limited his means and his position in life may be, has the opportunity to hear the music of the great masters. The work of the schools, the development of radiotelegraphy, community concerts, amateur societies,—all have contributed to this achievement reached within a space of a few years. The American people, led by pioneers of vision have made marvellous progress in the face of all obstacles. As time passes, their capacity to appreciate will be limited only by the opportunities for training offered them. Time is the all important element of development and nothing can replace it to provide a short cut to learning.

The much heralded superiority of the nations of the Old World in appreciative capacity and creative power has not been the result of a sudden development. European peoples in general, and the French people, in particular, have passed through a period of evolution that has been going on for many centuries. A careful study of the various epochs of the musical history of the many nations of Europe will bring this fact forcibly to mind.

Music was in great favor in France during the Middle Ages and had already attained a high degree of popularity during the sixteenth century. The song, either sacred or secular in character, was the most important form of music used by the people. But with the advent of the Renaissance the nation came into close contact with Italian culture and modern French music was born.

In the beginning it was little more than an imitation of Italian ballet music that was quite developed even for that early period. Soon music, that consisted of dance airs or vocal compositions sung to the accompaniment of violins and other instruments of the time,

began to be introduced into the theatres, where it was used to keep the attention and interest of the audience during the entr' actes. It was not until the seventeenth century that Italian opera was introduced into France and accepted as a new form of expression. L'Opéra de Paris was founded in 1671 and Lully became its director in 1673. From that period dates the musical tradition, though owing its beginning to the influence of another nation, evolved in terms of the genius of the French people and produced such famous men as Rameau, Gounod, Berlioz, Cesar Franck, Saint-Saens, Massenet, and Debussy.

Such creative genius must have been the result of a graduated development among the people of a nation. Centuries have had to pass in order to develop the capacity for appreciation from its rudimentary state to its present height. With the passing of time, every individual from among the people has learned to look upon the musical tradition of the nation with pride and to consider it a part of his birthright.

Forces similar to those that created a national musical tradition in France are at work in this country to-day, striving to attain the same goal. During the past quarter century a specific musical form has grown up among the people of this land and, although the critics of other nations scorn its crudeness, it may be that therein is to be found the germ of a great music that will be the ultimate expression of our national genius.

If I could put my woods in song
And tell what's there enjoyed,
All men would to my garden throng,
And leave the cities void.

—Emerson.

Observations at a Philharmonic Concert

(By MISS CLAIRE CROTTEAU, Director of Second Band and Second Orchestra and Instrumental Teacher.)

Way up in the clouds, the nearest place to heaven, can be seen every Friday the survivors of the steep and hilly climb to the heights of Carnegie Hall. The last rows in the top balcony are always reserved for the humble students whose guiding principle in life is—"Never pay more than twenty-five cents for a musical performance and you won't be disillusioned." You can be sure that I was a strong advocate of this institution.

It is now 2:15 p. m.—People straggle in,—there's a rustling of programs,—some folks take advantage of their early arrival by hastily scanning the rather full program notes,—others comfortably settle themselves for a pleasant tete a tete. On the stage, far below, seats are arranged in the ordinary amphitheatre fashion—about a hundred in all. The orchestral performers ramble in hit or miss—not in the least impressed by the throng gathered to hear them. This is only one of their many professional engagements, and has become a mere established routine.

Bruno Jaenecke, the brilliant Italian horn player, is invariably the first to take his place. He sounds his horn in various registers, decides it is in good feeling tone, then reclines, waiting for something to happen. Jaenecke is quite at home in this country—doesn't object to prohibition, and will even go so far as to play "sans expression" if necessary.

Michael Cores, a member of the "Longfellow Club" by reason of his close approximation of seven feet, is outstanding for reasons other than skeletal excess. He is a full fledged lawyer and has earned a Ph. D. in Natural Science. His only mistake in life was in not becoming acquainted with Herpicide sooner. Mr. Cores is better known as the viola player who sits at the first stand and successfully turns the pages for Pollain, the black haired Frenchman. Pollain is a recent addition to the Philharmonic Society and leads the viola section.

Here comes the vest pocket edition! Labate may be a little man with a little instrument, but don't challenge him to a noise making contest. He can be heard above the din of a full tutti. He also opens every performance by sounding the "A" to which all tune in. You, no doubt, have guessed by this time that Labate is the first oboeist. The fiddlers are still leisurely strolling in by twos and threes. These would-be Kreislers run through the cadenzas of a Beethoven or Mendelssohn concerto in the warming up process, satisfying themselves with these bits of unrewarded virtuoso display. Far in the rear, perched on their exalted stools, are the double bass players. From the point of view of the audience, these poor creatures seem to function as leaning posts for the cumbersome, overgrown bass violins. I should advise over-sympathetic folks to save their tears for a more worthy cause. The bass viol players really enjoy solid comfort.

My own idol is the next arrival. Mr. Bellison may be Russian but he hasn't gotten into the way of the New York Rushin'. He nonchalantly stops to exchange words with Roelofsma who plays the instrument famous for making the most variations from the score. Squawks and bass clarinets go hand in hand. Ask Mr. Myers; he can re-affirm this statement. Roelofsma looks like a country doctor, his Van Dyke beard making a comfortable cushion for that troublesome little reed. By this time Mr. Bellison is seated. His eyebrows are already puckered in a frown. Will the reed respond? Most clarinetists eventually land in a psychopathic ward, victims of "reed-aesthesia", (excuse the coinage). Don't be alarmed if you find me doing strange things some day. The diagnosis will be the above named ailment. Mr. Bellison has not succumbed yet and with a few lightning runs he assures himself that all is well for the ensuing two hours.

The drawing cards take their places at last, still enjoying the extra applause which is their due before each performance. First comes Alfred Wallenstein, the young 'cellist. "If he plays as well as he looks . . . , " can be heard. Wallenstein is fully conscious of what is going on in the many minds and so irons out these mental doubts by appearing every now and then as a soloist—then those members of the fair sex have their full quota of thrill. Last but not least, Mr. Guidi, the orchestra's concert master, parades in calm dignity all around the fiddle section, clear across the stage to his seat next to

the conductor's platform. Before seating himself, he bows to the greeting of the audience.

The bell sounds, warning late comers to scramble to their places lest they be forced to remain outside the doors until the first number is ended. A hushed stillness pervades. All eyes are fixed on that little door at the left of the stage. It is opened and the Maestro himself appears. Toscanini is a tall wiry man of some sixty years. From my lofty station I can only see his rich crop of curly gray hair. He hastens to the dais in an attempt, possibly, to cut short the agonies of the nerve wrecking thunder made by the sudden burst of applause upon his arrival. He stands before his men ready to begin. Toscanini uses no score on account of his very poor eyesight; but his men have learned that he has a very clear mental image of every note in the score and they dare not vary in the least from the composer's intentions. To assure perfect attention, he raps heavily upon the concert-master's stand with his baton. There is a breathless silence as the first chord of Mozart's Jupiter Symphony is sounded. One never forgets the impression made by this greatest of all interpretive geniuses as he unfolds this creation of the immortal classicist, molding the velvety flow of melody to his own romantic nature.

The Philharmonic men aren't known to shirk—not even under Mengleberg, the garrulous conductor, who is fond of recounting anecdotes and shows his appreciation to his fellow workers by annually presenting each with a rosy ball of genuine Holland Edam cheese. Toscanini uses different tactics. Besides resorting to a rich store of oaths in Italian "lingo", he is known to hurl his baton at unwary offenders. Oh would that I were the happy victim! I would pick up the pieces and save them for a family heirloom.

My thoughts come to a sudden halt in the tumult of applause that follows the concert. Toscanini, though exhausted, is forced to take curtain call after curtain call, whence he retires to the artist's room where his wife sees that he gets into his bathrobe for an hour's rest before venturing out into the cold air.

The excitement has subsided and I overhear an enthusiastic remark that the best number was the one the orchestra performed first, without the conductor. I reckon he meant the "tuning up". In fifteen minutes the hall is cleared as the crowd wearily wends its way homeward through the turmoil of the subway jam.

OUR GRADE OPERETTAS

One of the most important requisites in producing an Operetta is to understand your community. Some communities are educated to appreciate an Operetta of high type while others are not able to derive any value from one of this nature. Therefore the director may find it necessary to stage an Operetta a little lower in type but one his particular community can appreciate. When one is choosing an operetta he must also carefully consider facilities for staging the Operetta. It is well to have a large stage because it is of vast importance that as many children as possible participate in the performance. Each parent is particularly interested in the welfare of his child and more than delighted to have his child do his share regardless of how insignificant the part may be.

Before the supervisor can make final choice of his Operetta he has to be acquainted with the individual differences among his pupils. In the average school room musical talent varies considerably from the most fortunate child who may possess a solo voice to the least fortunate who may be a non-singer, but is endowed with other abilities in rhythmic work such as folk dances, drills, or various types of eurhythmics. The composer of Operettas from psychological knowledge of the child frequently includes several speaking parts for these children who are a bit weak in this musical gift.

Bear with me while we think of the director, his materials, his ultimate aim and problems. This is one place where the thirtieth chapter of First Corinthians holds and is most

applicable. Start early! Be most tactful and patient throughout the entire preparation for production. An unkind word burns deeply into the heart of a mischievous but willing little cherub. Seek the cooperation of your fellow teachers and parents to assist in costumes or stage properties. In general the parent is eager to supply his child with an appropriate costume. It is well not to impose upon this generosity. Often inexpensive costumes are as effective as elaborate ones, especially for children.

In my own production this year I found that teaching songs and relating the story of the Operetta to the grades interested, before assigning any individual parts, aroused much enthusiasm in the entire group. This made each child feel that he had direct responsibility and that the production was his. This method also proved invaluable, for many students were acquainted with the entire story and the important songs. When several children were taken ill near the time of presentation the problems of substituting was not so difficult as anticipated.. As stated previously, commence early, and work diligently to stage the Operetta at your earliest convenience. Avoid monotony by trying to attain a definite good within a limited time.

If you have been successful in securing the interest of your pupils, this will be the greatest medium of local advertisement. Posters furnished by the Art Department, and a synopsis with complete cast published will do the rest for advertising. As for programs, what child does not glory at finding his name in print? —Clare E. Sperry, '30.

THE CADENCE

FOLK MUSIC AS A SCHOOL SUBJECT

The principle of correlation is one of the most important points in the modern educational plan and a course in Folk Music provides a splendid opportunity for the Music Supervisor to put this principle into practice. Such a course, carefully planned and presented will give the student a much fuller realization and conception of history, geography, and sociological principles than probably any other study. The wise Supervisor realizes the value of "tying up" music courses with those of academic character and a Folk Music course gives the Supervisor an opportunity to impress the characteristics of a nation, its geographical peculiarities and historic background on the mind of the student more vividly than any other means.

Folk Music is an intensely interesting subject and interest is a primary requisite for successful teaching or learning. The student, while studying geography or similar academic subjects, is often not particularly interested in the subject and fails to get and retain its content except in the most general way. His impressions are often vague, if not incorrect, and it is very desirable to clarify his conceptions and memory if at all possible.

Music is primarily reflective in character and Folk Music especially expresses the characteristics, moods and background of a nation. The folk-songs of any country, as they are passed on from generation to generation, usually reflect any unusual agitation such as calamity, suppression of invasion and so forth. This responsive element is readily seen in

the folk-songs of a nation harassed by war or invasion or whose domestic situation has undergone sudden or drastic change.

For instance, a scrutiny of Spanish folk music quickly reveals the great variety of influences to which Spain has been subjected. In the music from various parts of Spain we find, respectively, an oriental influence reminiscent of Arabia, a primitive rhythm unmistakably African, modes and intervals typical of ancient Greece, and pentatonic limitations heretofore considered distinctly Scottish.

When we study about Spain in an effort to explain these peculiarities of her folk music we find that Africa is less than eight miles from Spain; that the Moors from Arabia invaded and controlled the Iberian peninsula for centuries, influencing not only modes of living and dress but architecture and music as well. We learn that the Phoenicians, in the time of Hamilcar and his son, Hannibal, established ports on the Spanish coast and contributed not only melodies but also the names for several important seacoast cities and ports. It is revealed that the Mountaineers of the Spanish sierras, especially in northern Spain (Galicia), resemble the Scottish highlanders physically and even play the bagpipe.

The student, when confronted with these facts, is not only intensely interested but amazed. He probably never before realized that Spain and Africa are within sight of each other. He undoubtedly heard of the Alhambra and its type of architecture but never before associated the Moorish invasion and the original characteristic of present day Spanish customs,

dress, architecture and music. He had always considered Spain a land of sunshine and tropical desert until the mountainous aspect of northern Spain was vividly brought to his attention by the similarity of Galician folk tunes with Scotch melodies.

These facts not only explain the Greek modes, savage rhythm, oriental quality and pentatonic melodies found in Spanish folk music but what is of greater significance, they vividly and permanently impress on the mind of the student many important geographical and historical facts which otherwise he would never grasp or appreciate. What else but Folk Music study would focus these seemingly unrelated facts into a beam of intelligent understanding? In what other course is it possible to fraternize the tempestuous, hot blooded Spaniard and the canny, calculating Scot?

Music Supervisors and School Superintendents are losing a great opportunity, not only for correlation but also for appreciation and retention of important facts of academic character, in that they neglect to include Folk Music Study in their school curriculum.

—Willis P. Oldfield, '32.

*ANOTHER DELIGHTFUL
FACULTY RECITAL*

Students and townspeople are enough acquainted with the high standard of the faculty recitals to insure a large and appreciative audience whenever a program is given. The program on Saturday evening, February 28, was no exception.

Groups as they arrived were ushered quickly and quietly to their seats. A hush fell. Low notes of

the organ announced the first number and the crowd settled themselves comfortably in preparation for an hour or more of artistic entertainment. The program proceeded with professional smoothness and formality, and yet there was about the performers that delightful hint of graciousness and intimacy which reminded us that these were members of our own faculty—artists whom we respect as teachers and friends. They were:

Miss Claire Crotteau—Clarinet.

Miss Cora Atwater, Contralto.

Mr. R. Wilson Ross, Organ.

Mr. Richard A. Newman, Baritone.

Miss Marjorie Brooks, Accompanist.

They are to be congratulated not only on their artistic interpretation of the selections, but also on the discrimination used in choosing numbers which met the approval of such a large and varied audience. That the result was entirely successful was evidenced by the enthusiastic response of the group throughout the evening.

The program:

Festival Toccata—Percy E. Fletcher.

Mr. R. Wilson Ross

Before the Crucifix—Frank LaForge,
(Organ and Piano accompaniment)

Ah, rendimi (Aria-1689)—Rossi

Behave yourself before Folk—Grinnell

Miss Cora A. Atwater

Rigolletto Variations—Luigi Bassi

Miss Claire Crotteau

Bella Siccome un Angelo (Don Pasquale)—Gaetano Donizetti.

Dio Possente (Faust)—Gounod

Mr. Richard A. Newman

Scotch Pastorale—Saenger

Entr' Acte Gavotte—Gillett

Mr. R. Wilson Ross

THE CADENCE

Rois Epais (Amadis) 1684—Lully
It is better to Laugh than to be Sighing (Lucrezia Borgia)—Donizetti

Miss Cora A. Atwater

(Violin obligato by Dr. Butler)

Theme and variations op. 33—Carl

Maria Von Weber

Chanson D'Antonne—Tschaikowsky-

Bellison

Miss Claire Crotteau

Silent Noon—Vaughn Williams

Blanche Nuit—Gladys Wheeler, '31

Sea Fever—Frank Krivsky, '31

Mr. Richard A. Newman

Morning, Noon, and Night in Vienna

—Von Suppe

Mr. R. Wilson Ross

The art songs, "Blanche Nuit", composed by Gladys Wheeler, and "Sea Fever", by Frank Krivsky, are examples of the high type of composition work the Seniors are doing this year.

The students will be glad for another such recital.

M. Milnes, '32

VIOLIN CLASS

A violin class, made up of nine pupils from the Intermediate grades, has proved to be a very interesting and successful experiment in the Training Department this year. In twenty lessons, these pupils are playing more pieces well and covering more technical work than many pupils have done in the past in the same amount of time with private instruction. They are able to check quite well their own problems in intonation and play with correct form.

Interest, intonation, and correct position are the principle aims, and in working out these aims we have used a method which has proved effective,

not only by giving the pupils the right start, but also interesting them at the same time.

At first we taught the pupil how to hold the violin, then how to place the fingers of the left hand correctly upon the fingerboard in what we call the First Finger Form, with the half step between the third and the fourth fingers, sounding do, re, mi, fa. Next we gave him tunes to play—pizzicato. This helped to interest him from the first, and then when he had had enough to "play" (not work) of this kind to get his left hand into position and fingering, he was ready to take up the bow. He was then ready to draw it willingly across the open strings—a method which is usually taken up first in the teaching of the beginner. These open string exercises for bowing were arranged with delightful piano accompaniment thus making them interesting and pleasing to play. When these First Finger exercises were played accurately, the remaining Three Finger Forms were taken up in logical order. By this procedure pupils were helped to play their melodies in tune.

Through the use of attractive tunes and the Four Finger Forms we have obtained very pleasing results with ease both to pupil and instructor. The first semester's work was in charge of Mr. Hart and Mr. Williams. The second semester's class was conducted by Miss Fischler and Miss Bush. In this work all of us have received much help from the Meissner methods. A very successful demonstration of the ability of the class was given under the direction of Mr. Myers at the P. S. E. A. meeting held at Williamsport in December, 1930. Mary Louise Bush, '32.

A Senior Sappyism

Iorio, his face aglow,
Came up to his staff reporters.
"I want," said he, "some poetry
To make a hit with our quarterly."

What an awful shake!
My "rep" at stake,
I'll do or die—
The attempt to make.

There are types galore, if you're looking for
A class with variety.
We play drum and piano—violin and oboe.
Even draw tears with the trombone and 'cello.

If you'll take a slant, there's Bobby Grant,
Who "clarinetted" to glory.
We've Roderick, who's sure a brick,
And, oh my soul, don't leave out "Chic"!

Gilbert Parke, should you meet in the dark,
You would know for his rich deep basso;
While Singer and Palmer, Keithline and Welliver
Fall in the group of our famous "sopraners."

Becky Wendle and our Helen Kunkle
Are really in the first class of 'cellists,
And for virtuoso on our grand piano—
Why, Gleokler and Wheeler fall into that row.

When Waldo sings—the air 'round rings
With tenor warblings mellow.
Quiet "Cappy" holds a power his own,
To thrill us with his weird trombone.

Then don't forget that on cornet
We've Miller—a master true,
And to really play organ with pedals and stops on,
An artist we claim in our versatile Watson.

Martha Girton, through her flirtin',
Has cause to smile so sweetly,
And our bantering "Swat"—believe it or not—
Will sooner or later be tied in a knot.

THE CADENCE

Lucille has shown a "weal" of zeal
When it comes to operetta,
While to add to our cast all home from the masses,
Erma and Dorothy, experienced lasses.

When a need there be for sympathy,
We bee-line straight for Cora,
Or when weary and worn and all forlorn,
We're sure of a smile from Pauline Horne.

It's really a sin to attempt violin
When we've one in our class like Frank Krivsky,
But we hope thru our zest in the world's toil and test,
They will carve on our tombstone, "These Sups did their best."
—Marguerite Morandi.



The Band

Juniors to Enter the Hall of Fame

You all must have read of the great hall of fame
And the deeds of each hero who put there his name.
Now among these old records the Juniors persist
That our names be exhibited in view of this list.
Now there's "Big Bill", our President, who's mighty and high
His birthday's just passed and he heaves a great sigh.

Another, or Alma—never far behind,
With her voice and future, in this hall we'll sure find.
I stands for Iorio, whose handle is Frank
Witty and clever—always up to some prank.
Announcing Campbell and Smith—you should hear them applaud
When it's knowledge you're after, just ask Maud.

The trombonist, or Arthur, whose success is sure,
He's noted for lectures on his European tour.
As pianists to be listed in this hall of fame,
Look for none other than Wilcox or Crain.
A click, a giggle—bang goes the door,
In trips Barnsey—up goes a roar.

Two more, the Fischlers, you'll find at the front
In cases of fun, or some crazy stunt.
M. Woodward, L. Wray, in on it form a duet
Woodward, very calm; Wray always upset.
Hoffman adds her bit, her nature not so sober,
Up steps Martin and asks what it is over.

The next Sup, or Isele, whose fore-name is John
He's already competing with Mendelssohn.
Now as to Crist, Marsh, and Oldfield, of the Tri-Beta gang,
Their names come up for history—but not because they sang.
Next listed are Mellinger, Neff, and McClain,
Each is bound to succeed, and to change her name.

Three more links are Anders, Shiels, and Spear,
As fiddlers, their way to success is clear.
There's one who will leave us for a life of bliss
She wears a diamond, this is Max Millis.
Listed next to the last in this great hall of fame
Is a peach and a pianist, M. Williams by name.

Now twenty-eight Juniors are listed
So to complete the number, you see,
We'll have to add one more
And that one more is Me

—Mary Louise Bush, '32.

The Sophs in Rhyme

"10-R-10" had sent his orders to his Cadence Class Reporters—
"Now be different, let us have your stuff in rhyme.
Prose is all so ordinary, make it jingle—and say, hurry!
This next issue must be published just on time."

Melodies of eight short measures have their worries mixed with
pleasures,
Yet the same cannot be said of this sad scroll;
For while trying to present it, we must roll and turn and dent it
Just to place ourselves upon the honor roll.

Sophomores and just who are they, why and how they got that way,
Seems to be somewhat the theme to deal with here.
And to make a good beginning, let us say in this third inning,
That we hail from towns and hamlets far and near.

In an alphabetic manner we will raise and flaunt our banner,
Frances Brace and G. Lynn Chapman can't be missed;
For you see in front they're seated, and as justice will be meted
These folks certainly deserve to lead the list.

Coveney and Lucille Cronshey, then the girl from Punxsutawney—
Harriet Dorsett, sure! Let's give the girl a hand.
Then there's Rachel, rather quiet, Hart, and Heggman (on a diet).
Ken's improving and will soon resume his stand.

Catherine Henry and Miss Hubbard help us in our struggle upward,
Charlie Huslander's the name to write down next;
And we write it sure of meeting Charlie in the field of teaching
Using nothing but his famous cousin's text.

Helen Johnson, just who is she? Seated next is Katherine Kingsley;
Then comes Mr. Gordon Lloyd, the married man.
"Dotty" Marshall's next in order, then McCurdy. Well, he sorter
Thinks he can't do half the stuff he really can.

Pauline Mumford from Starrucca, Kathleen Soper who once took a
Course which kept her name from our long list of members;
Next we have our little "Ruthie", just another girl from "Punxsy",
To whom trick chord questions teacher often tenders.

THE CADENCE

"Della" Thomas who can tell you almost any key you point to;
Kathryn Williams' name leads all the "Double U's".

"Billie Bills" at the piano, and he's good for all you folk know
That the boy gets nothing more than his real dues.

Georgie Wilson in his home town has developed fame and renown
With ensembles made of string and wood and brass.

Wilt and Inez Young to mention, folks let's have your kind attention—

In this poem you will find the Sophomore Class.

Edward Hart, '33.



The Orchestra

A. B. C's. of *The Frosh*

- A is for Adrian—the very first one,
Then Blowers, of course, his partner in fun.
- B illy and Pearl seem an ideal pair,
Of others around them they're quite unaware.
- C an you imagine, in long years to come,
How Sally can teach without "old faithful gum?"
- D ottie is clever as ever can be,
Her friend Marietta from worry is free.
- E rnestine—just as naive as her name,
And yet when you meet her she's always the same.
- F riendly to everyone, Blanche seems to be
And to her we all feel exactly as she.
- G race is a wonder in so many ways,
Some day as a dancer we'll hear of Miss Maze.
- H allock and Huntington, shieks of our class,
Spend most of their time peering into the glass.
- I f Amy had not let the Home Ec. Course pass,
We couldn't have had her in our music class.
- J olly and cheerful in sunshine or rain,
Oh why can't we all be like Lucille Maines?
- K lank-klank and toot toot, now what's that, a train?
Oh no, it's just Elinor whistling again.
- L isten my children and you shall all hear,
The antics of Cohick and Corno so queer.

M erk, Monks and Morrison, Martin as well,
Are noted musicians, you must have heard tell.

N orman a future Fritz Kreisler will be,
His fiddle is his most preferred company.

"O give me something to remember you by,"
Said Eva to —?—, emitting a sigh.

P stands for Pearl, pianist and pal,
A pretty and popular peach of a gal.

Q uiet and calm and serene as can be,
Are Williams, and Waltman, and Tingley, all three.

R is for Ryan, our Irish Colleen,
She loves 'em and leaves 'em, as many have seen.

S aturday morning he's much in demand,
Who is he? Why, Hack Swain, our own one man band!

"T ake my advice and dont make a slip,
Just do your own English," says Lillian Lipp.

U nder her dignity, so like a dean,
Is hidden the livelier part of Pauline.

V oices like Ida's are certainly rare,
Such talent would seem to be more than her share.

W atching her calories, someday we hope,
Will take all the worries of weight from Ruth Shope.

X-ams never bother Bill Wenger at all.
His I. Q's above all the rest in South Hall.

Y ou too may someday be under her spell,
A charming narrator is Tillie Caswell.

Z doesn't stand for a whole lot you see,
I might as well mention the last one, just me.

—Florence Melson, '34

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THE CADENCE



Our Music Supervisors' Course gives a fine and thorough preparation for the work of Music Supervision. Not only does it prepare for this work in an able manner, but each student will have upon completion of the course twenty-four hours of Educational subjects and at least fifteen in a teaching minor. The latter may be in English, Social Studies, Language, or any other subject in which the college presents a major. Our adherence to the plan of four years of observation and actual teaching makes this a real apprentice job. If you are interested in securing the services of any one of these young people and wish information other than that given below, write us. Every graduate has B. of Sci. in Public School Music.

GRACE E. STEADMAN, Director.

Music Supervisors

CAPWELL, ELWOOD C., 23, Methodist, Wyalusing, Pa. High School, four years; M. S. T. C., four years. Practice teaching, three years through kindergarten, grades, Junior and Senior High School. Voice, 4 years; piano, 4 years; violin, 3 years. Playing knowledge of piano, violin, clarinet, and all brass instruments. Teaching knowledge of all brass, string, reed, and percussion instruments. Major instrument, Slide trombone. High School Orchestra, four years; College Orchestra, four years; High School Band, four years; College Band, four years; College Chorus, four years. Other teaching experience: Private teacher of baritone and trombone. Minor subject: History, 15 hours.

ELLISON, ERMA, 25, Methodist, Cooper's Plains, N. Y. High School, four years; M. S. T. C., four years. Practice teaching, 3 years in kindergarten, primary, elementary, Junior and Senior High School. Voice and piano, 4 years; violin, 3 years. Playing knowledge of clarinet, cornet, trombone and drums. Teaching knowledge of all reed, brass, and percussion instruments. Band, 2 years; Orchestra, 3 years; Chorus, 4 years. Major instrument, piano. Other teaching experience: Private teacher of piano and Supervisor of Public School Music in the grades and High School for two years, Waverly, N. Y. Minor subject: English, 18 hours.

GILBERT, MARY LOUISE, 20, Methodist, Millersburg, Pa. High School, 4 years; M. S. T. C., 4 years. Practice teaching, 3 years in elementary grades, Junior and Senior High School. Voice and piano, 4 years; violin, 3 years. Playing and teaching knowledge of all wind, brass, reed, and percussion instruments. High School Orchestra and Glee Club; College Orchestra, 3 years; Band 2 years; Chorus, 4 years. Minor subject: English 18 hours. Major instrument, Piano. Private teacher of piano.

GLEOKLER, DOLLY IRENE, 21, Church of Christ, Canton, pa. Canton High School, 4 years; M. S. T. C., four years. Practice teaching, 3 years through grades, Junior and Senior High School. Voice and piano, 4 years; violin, 3 years. Teaching knowledge of all wind, string, brass, and percussion instruments. Playing knowledge of piano, violin, trumpet, bass horn and bass viol. High School Orchestra, 2 years; High School Chorus, 4 years; College Band, 2 years; Orchestra, 3 years; Chorus, 4 years. Minor subject: English, 18 hours. Major instrument, Voice.

GRANT, ROBERT COGSWELL, 21, Methodist, Mansfield, Pa. Mansfield High School, 4 years; M. S. T. C., 4 years. Practice teaching, 3 years. Violin, 2 years; piano and voice, 3 years. Playing and teaching knowledge of trumpet, reed and brass instruments. College Chorus, 3 years. Other teaching experience: Private teacher of reeds for three years. Minor subjects: French, 15 hours; Mathematics, 12 hours. Major instrument, clarinet.

HORNE, PAULINE H., 21, Methodst, Johnstown, Pa. Johnstown High School; Irving College, 1 year; M. S. T. C., three years. Practice teaching, 3 years through grades, Junior and Senior High School. Voice, 4 years; piano, 6 years; violin, 2 years. Playing knowledge of baritone, violin, clarinet, drums (snare and bass), and string bass. Teaching knowledge of all string, brass, reed and percussion instruments. High School Glee Club, 3 years; College Chorus, 4 years; Band, 3 years; Orchestra, 3 years. Major instruments: Piano and voice. Minor subject: Social studies, 15 hours.

KIETHLINE, MILDRED, 21, Methodist, Shickshinny, Pa., Shickshinny High School; M. S. T. C., four years. Practice teaching, 3 years in kindergarten, grades, Junior and Senior High School. Voice and piano, 4 years; violin, 3 years. Playing knowledge of alto horn, clarinet, and violin. Teaching knowledge of all brass, string, reed, and percussion instruments. Band 3 years; Chorus, 4 years; Orchestra, 7 years. Major instrument, piano. Minor subject: English, 18 hours.

KUNKLE, HELEN F., 22, Williamsport, Pa. Williamsport High School; M. S. T. C., four years. Practice teaching 3 years through kindergarten, grades, Junior and Senior High School. Violin, 1 year; Voice and piano, 4 years; cello, 3 years. Playing knowledge of alto horn, clarinet, piano, cello, violin, and drums. Teaching knowledge of all string, brass, reed, and percussion instruments. Orchestra, 3 years; Band, 3 years; Chorus, 4 years. Other teaching experience: Private teaching in voice and piano. Major instrument: Voice. Minor subject: English, 18 hours.

KRIVSKY, FRANK, 30, Mansfield, Pa. Four years, High School, Chobibor, Bohemia; M. S. T. C., four years. Practice teaching, 3 years in grades, Junior and Senior High School. Piano and voice, 3 years. Playing and teaching knowledge of the violin, viola, cello, double bass, mandolin, piano, cornet, baritone, trombone, bass horn, French horn, clarinet, bassoon, oboe and drums. Band 3½ years; Orchestra, 3½ years. Chorus, 3½ years. Major instrument, Violin.

LENKER, LUCILLE F., 20, Lutheran, Millersburg, Pa. Millersburg High School, 4 years; M. S. T. C., 4 years. Practice teaching, 3 years in kindergarten, grades, Junior and Senior High School; Rhythm Band Piano Class, Band, Orchestra, Glee Club, and Operettas. Voice and Piano, 4 years; Violin, 3 years; Organ, ½ year. Playing knowledge of trumpet, clarinet, drums, cello, and oboe. Teaching knowledge of all string, brass, reed, and percussion instruments. Orchestra, 3 years; Band, 3 years; Chorus, 4 years; Vesper Choir, 1 year. Other experience: Dramatics. Major instruments, piano and voice. Minor subject: Social studies, 18 hours.

MILLER, FRANK L., 22, Methodist, Monroeton, Pa. Towanda High School, 4 years; M. S. T. C., 4 years. Practice teaching, 3 years in primary, intermediate grades, Junior and Senior High School; Orchestra, Band, Glee Club and Operetta. Voice, 4 years; Violin, 3 years. Playing knowledge of trumpet, clarinet, cello, trombone, and bass. Teaching knowledge of all string, brass, reed, and percussion instruments. Orchestra 4 years; Band, 4 years; Chorus, 4 years; Vesper Choir, 1 year. Other experience: Dramatic and affiliation with other bands for ten years. Minor subject: Social studies, 18 hours.

MORANDI, MARGUERITE A., 21, Methodist, Tioga, Pa. Tioga High School; M. S. T. C., 4 years. Practice teaching, 3 years through kindergarten, grades, Junior and Senior High School. Voice, 4 years; Piano, 4 years at college, 8 years private study; Violin, 3 years. Playing knowledge of cornet, violin, alto horn, and trombone. Teaching knowledge of all string, reed, brass, and percussion instruments. Orchestra, 3 years; Band, 3 years; Chorus, 4 years. Major instrument: Piano. Minor subject: English, 18 hours.

PALMER, RUTH E., 21, Methodist, Trucksville, Pa. Kingston Township High School; M. S. T. C., 4 years. Practice teaching, 3 years in primary, intermediate grades, Junior and Senior High Schools; Rhythm Band, Piano Class, Band, Orchestra, Glee Club, and Operetta. Voice and Piano, 4 years; Violin, 3 years; Organ, ½ year. Playing knowledge of bass, French horn, clarinet, trombone, viola, and baritone. Teaching knowledge of all string, brass, reed, and percussion instruments. Orchestra, 3 years; Band, 2 years; Chorus, 4 years; Vesper Choir, 1 year; Special Quartette, 2 years. Major instruments: Piano and Voice. Minor subject: Social studies, 18 hours. Member of Kappa Delta Pi, Honorary Educational Fraternity.

PARKE, GILBERT, 21, Presbyterian, Waynesburg, Pa. Sewickley High School; M. S. T. C., 4 years. Practice teaching, 3 years through grades, Junior and Senior High School. Voice, 4 years; Piano, 4 years; Violin, 4 years; Bassoon, ½ year. Band and Orchestra, 3 years; Chorus, 4 years; College Quartette, 2 years; Vesper Choir, 1 year. Also took part in the Operas of 1928 and 1931. Football and Tennis, 1 year. Major instrument, trumpet, 2 years.

PARRY, CORA, 22, Forest City, Pa. Forest City High School; M. S. T. C., 4 years. Practice teaching, 3 years in grades, Junior and Senior High School; Rhythm Band, and Piano Class. Playing knowledge of trumpet, alto horn, clarinet, and drums. Teaching knowledge of all string, brass, reed, and percussion instruments. Orchestra, 3 years; Band, 2 years; Chorus, 4 years. Major instrument: Piano. Minor subject: Social studies, 18 hours.

SINGER, LETHA, 21, Evangelical, Williamsport, Pa. High School; M. S. T. C., 4 years. Practice teaching, 3 years in kindergarten, grades, Junior and Senior High School. Voice and piano, 4 years; Violin, 3 years. Playing knowledge of cornet and violin. Teaching knowledge of all reed, brass, string, and percussion instruments. Orchestra, 3 years; Band, 3 years; Chorus, 4 years. Major instrument: Voice. Other experience: Private teacher of voice. Minor subject: English, 18 hours.

RODERICK, DONALD M., 22, Presbyterian, Dimock, Pa. Dimock High School; M. S. T. C., 4 years. Practice teaching, 3 years in grades, Junior and Senior High School. Voice and Piano, 4 years; Violin, 3 years. Playing knowledge of string bass, clarinet, horns, trombone, and drums. Teaching knowledge of all reed, brass, string, and percussion instruments. Orchestra, 4 years in High School and 3 years in College; Band, 5 years experience before college, 4 years in college. Major instruments: Bass horn and cornet. Minor subject: Social studies, 15 hours.

SWATSWORTH, ELLEN I., 21, Lutheran, Cambria, Pa. Ferndale High School, Johnstown, Pa., 4 years; M. S. T. C., 4 years. Practice teaching, 3 years through the grades, Junior High School. Piano and Voice, 4 years; Violin, 2 years. Playing knowledge of baritone, violin, trombone, clarinet, drums (snare and bass) and tympani drums. Teaching knowledge of all brass, reed, string, and percussion instruments. Orchestra, 4 years and 2 years in High School; Band, 3 years; Chorus, 4 years. Major instruments: Violin and Voice. Other experience: Sponsor of High School Club, 2 years. Minor subject: Social studies, 18 hours.

SEAMANS, WALDO, 21, Methodist, Lawrenceville, Pa. High School; M. S. T. C., 4 years. Practice teaching, 3 years through grades, Junior and Senior High School; High School Band and Orchestra. Voice and Piano, 4 years; Violin, 5 years. Teaching knowledge of all brass, string, reed, and percussion instruments. Major instruments: Violin and Voice. Band, 3 years; Orchestra, 4 years; First tenor, chorus, Glee Club, and College Quartette. Minor subject: Social studies.

WELLIVER, CAROLYN R., 21, Lutheran, Williamsport, Pa. Muncy High School; M. S. T. C., 4 years. Practice teaching, 3 years in kindergarten, grades, Junior and Senior High School. Voice, 4 years; Piano, 4 years; Violin, 3 years. Teaching knowledge of all brass, string, reed, and percussion instruments. Orchestra, 3 years; Band, 7 years; Chorus, 8 years. Major instrument: Piano. Minor subject: English, 18 hours.

Placed March 3.

WATSON, FREDERICK L., 25, Presbyterian, Athens, Pa. High School; M. S. T. C.; 4 years. Practice teaching, 3 years through kindergarten, grades, Junior and Senior High School. Voice and Piano, 4 years; Violin and Pipe Organ, 3 years. Playing knowledge of cello, clarinet, cornet, and oboe. Teaching knowledge of all brass, string, reed, and percussion instruments. Orchestra, 3 years; Band, 2 years; Chorus, 4 years. Major instruments: Piano and Organ. Other experience: Taught in West Franklin, Pa., 1926 and in Athens Township, Pa., 1925. Minor subject: Social studies.

WARREN, DOROTHY E., 23, Disciple, Canton, Pa. High School; M. S. T. C., 4 years. Practice teaching, 3 years through kindergarten, grades, Junior and Senior High School. Voice, 4 years; Piano, 3 years; Cello, 2 years; Violin, $\frac{1}{2}$ year. Playing knowledge of cornet, piano, and cello. Teaching knowledge of all brass, string, reed, and percussion instruments. Orchestra, $3\frac{1}{2}$ years; Band, 1 year; Chorus, 7 years. Major instrument: Voice. Other experience: Teacher of Public School Music, at Shinglehouse, Pa., 2 years; Private teacher of Piano. Minor subject: French, 18 hours.

WENDLE, MARY R., 22, Lutheran, S. T. C., 4 years. Practice teaching, 3 years in kindergarten, grades, Junior and Senior High School. Voice and Piano, 4 years; cello, 3 years; Violin, 1 year. Playing knowledge of cello, violin, piano, alto horn, bass viol and saxaphone. Teaching knowledge of all string, brass, reed, and percussion instruments. Orchestra, 3 years; Band, 3 years; Chorus, 4 years. Major instrument: Piano. Other experience: Private lessons in Piano and voice for two years. Minor subject: English, 21 hours.

WHEELER, GLADYS A., 21, Methodist, Clark Summit, Pa. High School; M. S. T. C., 4 years. Practice teaching, 3 years through kindergarten, grades, Junior and Senior High School; Rhythm Band, Piano Class, Glee Club, Band, Orchestra, and Operetta. Voice, 4 years; Piano, $3\frac{1}{2}$ years; Organ, $\frac{1}{2}$ year; violin, 2 years. Playing knowledge of trumpet, clarinet, alto horn, drums, piano, violin, and double bass. Teaching knowledge of all string, brass, reed, and percussion instruments. Orchestra and Band, 3 years; Chorus, 4 years; Vesper Choir, 1 year. Major instrument: Piano. Other experience: Conductor of Junior Choir. Minor subject: Social studies, 18 hours. Member of Kappa Delta Pi, Honorary Educational Fraternity.

And the tunes that mean so much to you alone,
Common tunes that make you choke and blow your nose,
Vulgar tunes that bring the laugh that brings the groan—
I can rip your very heart-strings out with those.

—Kipling's "Song of the Banjo."

MANSFIELD, HAIL!

Written in 1917.

Words and Music by
Will George Butler, M^r. Doc.
Class of 1897.

Vigoroso.

1. Old Nor - mal high up - on the east - ern hill, Dear Nor - mal,hail to thee!
2. The world is bet - ter for the bea - con light Which thou hast shed a - broad,
3. We nev - er can for - get the days we've spent With - in thy hal - low d walls,
4. The vis - ion that we caught be -neath thy spell Has o - pened up th^e way

Thy loy - al sons and daughters with a will Sa - lute in mel - o - dy.
Strong hearts are stronger for the test - ing fight That leads men up to God.
We'll learn sometime what all your les - sons meant When lar - ger du - ty calls,
To op - por-tun - i - ty and serv - ing well Up - on the King's high-way.

We bring a lau - rel wreath of praise, And pledge our love thro' all the days;
In all the va - ried walks of life, In peace - ful paths and stress of strife,
For ev - 'ry law and rule of thine Is made to fit our life's de - sign.
We love the mem - 'ry of thy ways, Strong lads and lass - ies fair as fays;

Our Al - ma Ma - ter, dear, all hail to thee! Old Mans - field, hail to thee!
We find thy sons and daughters true to thee, Old Mans - field, hail to thee!
We'll con - se-crate our lives to Truth and thee, Old Mans - field, hail to thee!
Our Al - ma Ma - ter, dear, all hail to thee, Old Mans - field, hail to thee!

